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When is a recession not a recession? When it's a slump. Depending on who one listens to, the present period of economic decline is either about to convert to one of prosperity or we have yet to reach the edge of the precipice. Whilst not wishing to be a prophet of gloom and doom, especially at a time when the Academy has begun to reap the benefits of generous commercial sponsorship, musical life in this country is being threatened not only by the parsimony of public funding bodies but also by the general reduction of corporate marketing and public relations budgets.

No-one is denying that the arts have ever been blessed by having too much spent on them or that, in spite of everything, certain companies have maintained a notable presence in supporting the nation's principal arts organizations. However, many if not all future graduates of the Academy will at some time during their careers work for small-scale orchestras, choirs and opera companies who may not necessarily have the kudos to attract "blue-chip" sponsors, even where the innovative nature of their programmes has put them well ahead, in artistic terms, of more established or conservative groups. Higher rates of VAT are taking their toll at box offices throughout the country, with audience figures for all but the most prestigious or popular events rarely generating enough income to cover promoters' costs. Sponsorship has provided a tremendous buffer against such shortfalls in the past, but that source of money has also begun to drop in overall terms.

There has been much talk, rightly so, of the value of excellence in the arts in recent years, a value which the Academy has espoused with great success. Technically and musically fine performers are by no means rare animals today and, leaving aside the inadequacies of music education funding, there is no shortage either of young people wishing to study music at university or college. It matters not one jot, however, if a musician is reliable, even inspired, if there is no work available. Competition in the freelance world, a healthy situation, becomes meaningless when the amount of session work dwindles from a flood to a trickle, when promoters draw in their horns and when musicians are asked yet again to give their services for nothing to help a struggling group through difficult times. The argument that there have been too many concerts, especially in London, is on the surface a strong one, although cutting out new or neglected music in favour of pot-boilers is no way to develop new audiences. Of course, market trends must be acknowledged and it would be a miracle if corporate donors suddenly rejected Vivaldi, Mozart and Tchaikovsky in favour of Birtwistle, Benjamin and Casken; indeed, there's no sense in expecting to "educate" sponsors by presenting them with unalloyed contemporary music. However, until companies are offered realistic tax incentives to encourage them to sponsor the arts, how can a chamber orchestra hope to offer anything other than musical pap as part of a corporate entertainment deal?

Clearly the Academy's own sponsors have recognised the importance of supporting both music and education, the comments of David Marlow, Chief Executive of the 3i Group plc, in the news pages of this magazine being a fair indication of the enlightened approach to arts sponsorship shown by a number of companies. Unfortunately the universal trend has been towards cutting sponsorship budgets - no company is going to put money into the arts if its profit margins are dropping - leaving countless music projects short of funding. National lotteries and the like can only provide part of the solution. Only regular and generous public funding can safeguard worthwhile fledgling projects if they are to be allowed artistic freedom and not just to stagnate.

ANDREW STEWART

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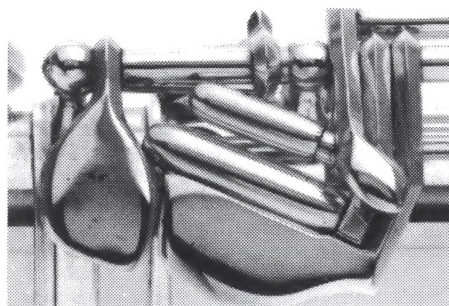
Regularly praised for the precision and excellence of its
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Orchestra, the Chorus frequently accepts engagements
with other orchestras and at music festivals, both at home
and overseas. The present Music Director, Richard
Hickox, has guided the LSC to produce consistently high
musical standards and with him the Chorus has made
many critically acclaimed recordings.

Earlier this year the LSC made a triumphant tour to
Athens and to Jerusalem, and in previous years has
appeared in many of Europe's most prestigious musical
centres, ranging from Paris and Lucerne to Turin and
Moscow. At home, the Chorus undertakes a balanced
schedule of around 30 concerts and recordings each
season and works with an impressive list of international
conductors including Abbado, Sir Colin Davis, Hickox,
Maazel, Frühbeck de Burgos, Ozawa, Rattle, Hogwood,
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News Desk

People & Places

Congratulations to Academy
Professor and former student
David Owen Norris on being
named the first Gilmore Artist.
The award is named after Irving
S. Gilmore who died in 1985 leav-
ing a mere \$100 million to es-
tablish a piano festival in his
name. The festival is based in Ka-
lamazoo in the USA. An
international jury had been secret-
ly monitoring Norris's recent
performances and awarded him
\$250,000 to be spread over two
years, a Bösendorfer grand piano,
an American agent and a nanny
for the family so that Norris and
his wife Fiona (née Clark) can
travel together and enjoy the re-
wards of this amazing prize.
Norris will be provided with
some 60 concert engagements, in-
cluding concertos with orchestras
(among them the Chicago Sym-
phony), in addition to solo

Norris was, needless to say, utter-
ly amazed. Viewers of BBC TV's
"Jim'll Fix It" may have seen him
not long ago helping out a little
boy who wanted a piano like
Sparky, from "Sparky and the
Magic Piano" - Norris "fixed it"
that the Academy's computerized
Bösendorfer played everything
back to the delighted young man.
Good luck to Norris over the next
two years: we hope Gilmore fixes
it for him.

Jonathan Dobson's researches in
the Academy Library have led to
a significant discovery among the
Henry Wood Record Collection.
Once the property of Sir Henry
Wood, the collection contains 160
test pressings resulting from his
collaboration with the English
Decca Company in the mid 1930s
and 15 sides of Sir Henry accom-
panying his first wife, the Princess
Olga Orrousov, made by the Gram-
ophone & Typewriter
Co/HMV in 1908-9. Of the Decca
recordings which form the bulk of
the collection, 84 of the 160 sides
are unpublished or rejected.
These are often more interesting
than the published takes them-
selves, as no splicing was possible
with direct wax recording. One of
the 84 unpublished takes is of
Wood in rehearsal. Originally
meant as a microphone placement
test, it was presented to the con-
ductor as a gift from the
engineers.

Perhaps the most significant
finds in the collection are the G &
Ts/HMVs that Wood recorded
with his wife. The Gramophone &
Typewriter Co, as it then was, re-
corded experimental discs in July
1908, from which session the
Academy possesses three records.
Her contract was not signed with
the G & T Co until the spring of
1909. The remaining 11 sides were
recorded between February and
July 1909. Only six sides were ever
issued, possibly because of her
death in December of the same
year. They remained in the cata-
logue for a very short time, which
helps to explain their rarity. The
Academy possesses all six copies.
The remaining unpublished side
made at one of the 1909 sessions
and labelled "Mrs Henry Wood" is
most certainly not by Mrs Wood.

It is in fact Henry Wood himself
singing (and presumably accom-
panying himself) in two songs,
"The Lotus Flower" from Schu-
mann's cycle *Myrthen* and "To
Anthea" by Hatton. All records
were "taken" by Will Gaisberg
who may have persuaded Wood
to make the recording for his own
amusement. This record was
wrongly entered into the recor-
ding ledgers as "Mrs H. Wood
singing 'To Anthea'". It is the only
sound of his sung voice in exist-
ence. The recordings are of
extreme interest and rarity, espe-
cially as their discovery almost
coincided with the 100th anniver-
sary of the Henry Wood Proms.

Notice Board

**Masterpieces of Italian Violin
Making 1620-1850** by David Rat-
tray (the Academy's Instrument
Custodian) has just been publish-
ed. Featuring in full colour
twenty-six of the Academy's rare
and illustrious stringed instru-
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owned by the Academy - it also
presents an excellent view of the
golden years of Italian violin mak-
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shelves. Place your order with the
Development Office at the Acade-
my, or ring 071-935 1665 for an
introductory leaflet.

Financial Support News

A three-year sponsorship agree-
ment with the **3i Group plc**,
covering concerts by the Acade-
my's Sinfonia and believed to be
the first of its kind made with a
UK conservatoire, starts this Oc-
tober. Amongst other benefits, the
deal will allow the Academy to
take the Sinfonia into parts of the
country it has never previously
visited. Sir David Lumsden calls
this partnership "one of the most
exciting developments the Acade-
my has witnessed". Mr David
Marlow, Chief Executive of 3i,



David Owen Norris

recitals. He will receive substan-
tial direct financial assistance for
two years and the opportunity to
record four compact discs. Organ-
ist, pianist, teacher, broadcaster,
academic, accompanist, writer
and festival organizer (Petworth),

says "We are delighted to sponsor such a talented group of musicians, many of whose members will become outstanding in their field. This is exactly the kind of creative and innovative relationship which 3i seeks in its own business and elsewhere."

On Wednesday 27 November the String Orchestra concert in the Sir Jack Lyons Theatre will be sponsored by **Woolf Seddon**, a firm of solicitors in nearby Portman Square. Under the direction of David Strange, the concert includes Mozart's Divertimento in D. Other welcome financial assistance has been received from **Guinness plc** for the Music and the Community course run by Graeme Humphrey (which will allow the Academy to enhance students' experience of performing in front of disadvantaged groups); the **Steel Charitable Trust** for rebinding the Academy's Special Collection of Printed Books and Manuscripts; **Yamaha (UK) Ltd** for a Digital Piano Laboratory and other modern music equipment; **British Telecom** for supporting the Alexander Technique course which is in such demand; the **Guardian Royal Exchange Charitable Trust** for the Prizewinners' concerts; the **Grand Metropolitan Charitable Trust** for the Croft Original Competition for Early Music; the **Great Britain-Sasakawa Foundation** for the Intermediate Certificate Course for Japanese students; the **Wolfson Foundation**, the **Lorence Trust** and the **Simon Gibson Charitable Trust** for the Junior Academy; and the **Ernst von Siemens Stiftung** for master-class expenses. These grants are for the purposes indicated, in addition to which the Academy continues to receive, and is very grateful for, other corporate and charitable donations for its general purposes – in particular, grants from **Marks and Spencer plc**, the **New Moorgate Trust Fund**, the **Garfield Weston Foundation**, the **Bass Charitable Trust**, the **Rank Foundation** and **Mr F. L. Archer HonFRAM**. "We are deeply grateful to all our benefactors and donors, including all those who have kindly covenanted sums of money to the Academy," Sir David Lumsden writes. "Without their help we would be progressively less able to implement the adventurous plans for the Academy and its students which are outlined in our

The Principal salutes the recently retired Administrator, John Bliss.

John Bliss arrived in the Academy during my first year. He was the first member of my present management team, without whom none of the many and fundamental developments since then could have taken place. He brought with him the unusual experience, possibly unique, of a chartered accountant who had run his own successful business, a JP who had also worked in a music college. He often disclaimed any standing as a musician, although he knew more about Mahler than most of us.

His burning ambition was that the Academy should attain its full potential, believing that sound management and secure finance were his prime responsibility, for lack of which no institution can flourish. By sheer persistence and skill, often against unexpected odds and with some surprising misunderstandings, he transformed our affairs, our finances, our building, our instruments and – most important – our vision of ourselves. He loved to play 'devil's advocate', and stimulated us to reach for the stars rather than tamely accept the *status quo*. His directness was not always popular, especially amongst the comfortable or the insecure. But his compassion for the unfortunate (not the importunate) was limitless, and very quietly he would often help a student or a member of staff over a hurdle. He was meticulous in all he did, not least in always willingly subordinating his role to the needs of music and musicians and the needs of the institution. He found it difficult to understand anyone – and there are too many – who put themselves before anything or anyone else. The mechanics of his job were always as smooth-running and apparently effortless as the Rolls Royce or Morris Minor he loved to introduce into any conversation.

He was concerned to "hand on the baton" while he was still "running fast". He commended the same attitude to others. I personally owe John Bliss an enormous debt of gratitude for helping me to try to realize my dreams for the Academy, dreams which he shared fully. His influence will long remain, and he will be (already is) much missed not only by his closest colleagues, who were best placed to know his true quality, but by generations of musicians who enjoyed his company and benefited from his work.

☐ **Sir David Lumsden**



recent brochure, *The Development of Excellence*".

At the time of going to press nearly 150 seats in the refurbished Duke's Hall had been purchased by former students and friends of the Academy. Those who would like to contribute, but have not yet done so, still have time to make their purchase of a seat in their name (or in the name of another).

The final closing date for those wishing to contribute to the scheme is 31 December 1991. The cost is £100, including the inscription. Please contact the Development Office at the Academy (071-935 1665) for further details, or send a cheque to the Royal Academy of Music Foundation.

After a number of postponements, the Duke's Hall is now closed for its long-awaited refurbishment. With luck, the work will be finished by summer 1992, with a formal re-opening in October 1992, details of which will be available soon.

Appointments & Awards

☐ **New Year's Honours List**

Andrzej Panufnik HonRAM:
Knight Batchelor

Ida Haendel HonRAM: CBE

☐ **HonRAM**

Charles Brett
Kyung Wha Chung
Andrew Davis
Elgar Howarth
Philip Jones
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☐ **FRAM**

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Brian Large

Michael Nyman
Edmundo Ros

☐ **HonFRAM**

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Sam Gordon Clark
S. Martin Summers
Guy Whalley

Obituaries

We pay tribute to the memory of the following:

- ☐ Harry Spain ARAM. Died 12 December 1990
- ☐ Paul Tortelier HonRAM. Died 18 December 1990
- ☐ Marcus Johnson Hon ARAM (Member of Administrative Staff 1925-1969). Died 3 January 1991
- ☐ Margaret Rosalie Taylor (née Curry). Died February 1991
- ☐ John Hargreaves FRAM. Died 5 February 1991

- ☐ Sister Hildelith Cumming ARAM. Died 19 April 1991
- ☐ John Walton FRAM (Member of Professorial Staff 1955-1979). Died 24 April 1991
- ☐ Rudolf Serkin HonRAM. Died 16 May 1991
- ☐ Rosalie Inskip ARAM. Died 17 May 1991
- ☐ John Robertson CBE HonRAM. Died 18 May 1991
- ☐ Eileen Reynolds FRAM FRCM. Died 21 May 1991
- ☐ Wilhelm Kempff HonRAM. Died 26 May 1991
- ☐ Claudio Arrau HonRAM. Died 8 June 1991

Walker's Diary

Following on from his 1990 adventures, vividly recalled in the previous RAM Magazine, Timothy Walker brings back the bacon from Warsaw.

Recently I became a millionaire ... but before you think of getting friendly I have to tell you this happened in Poland, where 16,000 Zlotys buys you £1. One million of them is therefore not a zlot! I had to stand still, however, while counting all the noughts. Anyway, I enjoyed making this fortune in exchange for 1 1/2 brilliant recitals from me (the 1/2 refers to length of recital and not brilliance thereof) in Lublin. Also taking part were Stepan Rak – a very interesting Czech player and composer, who I hope will visit the Academy in November – and Elefthria Kotzia, the Greek London-based guitarist was there in very good form. José Maria Gallardo del Rey (try saying that after a couple of Wodkas), a Spaniard, played marvellously in a recital and also played and conducted his own *Concierto di Sevilla* – which had its moments but is unlikely to replace the *Aranjuez* as the Capital of guitar concertos. JM taught the phenomenal flamenco player Paco di Lucia the "Capital" concerto (Paco doesn't read music) which they (JM conducted) performed in Japan – I greatly look forward to hearing this! There was also one Waldemar Gromolak who played the *Castelnuovo-Tedesco* concerto – well known, if by now not well loved, to Academy students! Waldemar looks a bit like Chopin and is a wonderful player – when I say that he is 17 years old I know there will be some who think they should keep the Polish borders well closed.

The following week I went to Mauritius to play in the opening ceremony of the new British Council Library. Also gave two recitals plus a day of teaching at the local François Mitterand conservatoire (he's not famous in my Groves as a musician but is apparently equipped with a politician's ego).

Mauritius was quite a change from Poland – besides not having to divide every price tag by 16,000 – and if you like crystal-clear sea, white beaches, good food and glorious sunsets (no sharks or deadly snakes) this could be for you. It might be a bit short on intellectual stimulus (I couldn't take more than 50 years there) but where can you find everything (my address is at the office)? They want me back next year, so that's nice.

Bravo!

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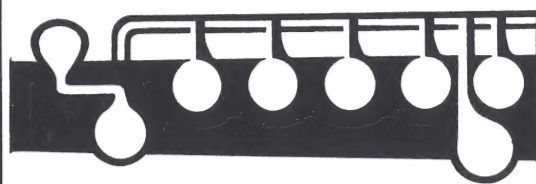
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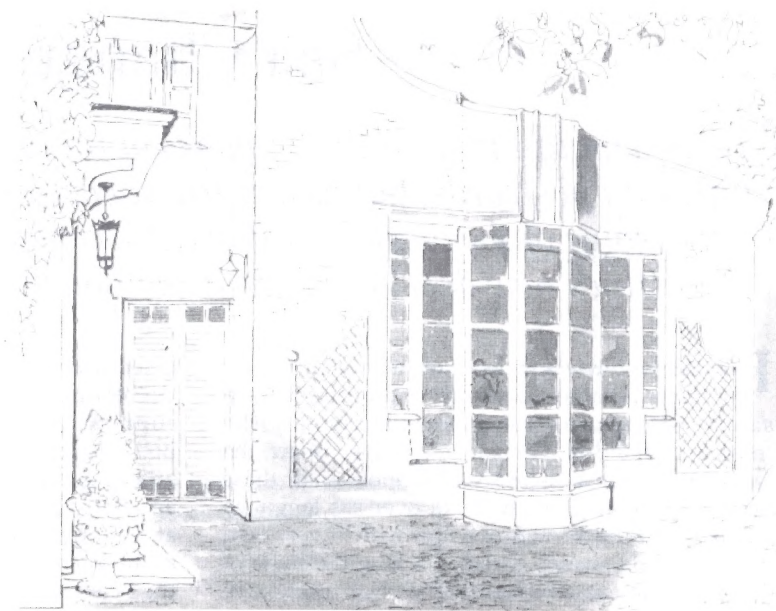


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Regular readers will notice a first for the *RAM Magazine* with the inclusion of a four-page colour advertisement offering an exclusive subscription deal to *CD Review*, a monthly survey of new recordings and guide to the best in re-released performances on CD. Although *CD Review* has been on the shelves for a number of years, over the past 18 months it has undergone a change of direction towards classical music, inspired by editor Robert Cowan. Relaunched in October last year, the magazine's sales have taken off sharply and, with the introduction of a complementary CD on the cover, it has become established as both a jolly good read and a source of unusual and varied listening. Academy students have already received a free copy of *CD Review* and the special subscription now offered to them and other readers of the *RAM Magazine* includes a tempting haul of discs in addition to the magazine itself.

From this issue of the *RAM Magazine* the ever-popular and expanding 'Alumni News' section has been extracted from our pages to be launched independently in the form of a new 16-page mini mag, allowing its tireless compiler, Janet Snowman, the chance to include still more on the varied and distinguished activities of former Academy students, giving the magazine extra space to develop its range of



Peace and Quiet in Chiswick? It really is possible at Page's Yard House, a few hundred yards from the Westway but surrounded by leafy glades.

articles and service to advertisers.

Looking for a quiet, well-appointed studio a stone's throw from central London but set in a tranquil setting? Soprano Gillian Humphries can provide just the thing at her Chiswick home. Together with her husband, Peter David, Gillian has invested considerable time and money in restoring and re-designing Page's Yard House, off Church Street and close by the Thames. The studio has a fine acoustic and can seat

up to 70 people, offering an intimate venue for those wishing to cater for corporate or other patrons. Mark Stephenson and London Musici are giving a series of concerts at Page's Yard, with Michael Collins and Lyn Fletcher performing works by Mozart on 26 September and Felix Schmidt and Annette Cole performing the Shostakovich Cello Sonata on 3 October. Ensembles and individuals interested in the attractions of Page's Yard should contact Gillian direct on 081-995 5985 or by fax on 081-747 8524.



After a performance of Purcell's Dido and Aeneas in February, the Princess of Wales greets members of the cast: left to right, Andrew Watts, Charlotte Page, Helen Rowe and Ann Pugh.

Sea Change

Bournemouth may conjure images of the 'blue-rinse' brigade and unfunny postcards, but as a cultural oasis it compares favourably with some of the world's best artistic centres. Andrew Stewart outlines new developments at the Bournemouth Orchestras.

If Bournemouth was in the south of France it would doubtless become the playground of the rich – a sandy, sunny and salubrious haven for the international jet set. Climate and money apart, the Dorset town has a distinctly cosmopolitan air these days with the large numbers of overseas language students passing through and now with its very own International Festival, perhaps lacking the hype of Cannes but about to be launched with an impressive and distinguished cast list.

For almost a century the town's orchestra, founded by Dan Godfrey as the Bournemouth Municipal Orchestra and later renamed the Bournemouth Symphony Orchestra, has offered regular symphonic concerts throughout the south west. Now based at Poole Arts Centre, the BSO offers subscription series in the 1600-seat Wessex Hall and seven other major venues from Southampton and Portsmouth to Exeter and Bristol. The BSO's younger sibling, the Bournemouth Sinfonietta, leads a positively itinerant existence. In addition to overseas and national touring, its home patch now extends to forty different venues from North Oxfordshire to Penzance and all points in between.

Of the problems faced by the BSO and Sinfonietta in the past, the most difficult to remedy has proved to be that of public image. Seaside towns have show and pier bands, not symphony orchestras – at least that's what people expect. However fine the BSO may have performed, the general consensus has tended towards the view that "it's not bad for a provincial orchestra". Such faint praise has had a damning effect, at least as far as players' morale is concerned. Since 1988, the year in which Andrew Litton was appointed principal conductor, there has been a marked upturn in the fortunes of the BSO, partly inspired by Litton's close involvement with the orchestra and assisted by adventurous management. Litton feels that he has forged a special relationship with the Bournemouth players, who have responded to the young American with enthusiasm and commitment. "I could sense within the first five minutes of my first rehearsal with the orchestra that the musicians wanted to do the things I was asking", says a grateful Litton.

An extensive recording contract with Virgin Classics, which has already seen complete cycles of the Tchaikovsky and Rachmaninov symphonies from the Litton-BSO partnership, has helped bring the orchestra's qualities to a wider audience. "I feel that our new recording of Bernstein's Second Symphony is really going to make people sit up and listen. We've begun to play American music like an American orchestra, German music like a German orchestra", says Litton who regards such flexibility as the hallmark of a band striving for musical excellence. With the recent departure of David Richardson to head the Hallé Orchestra, Anthony Woodcock has

taken over as managing director of Bournemouth Orchestras. Woodcock affirms the positive mood running through all aspects of the BSO and Bournemouth Sinfonietta, one based on the strong artistic guidance of Litton, Kees Bakels and newly appointed principal guest conductor Richard Hickox at the former and Tamás Vásáry and Richard Studt at the latter. Both Litton and Vásáry have renewed their contracts for a further three years.

As part of its new-music strategy, the Sinfonietta premieres a new percussion concerto commissioned from Dominic Muldowney on 3 October. Significantly, the first performance takes place at the Octagon Theatre, Yeovil, a venue serving an area traditionally starved of contemporary music. The work will be performed the following year in ten different venues as part of the Sinfonietta's national tour. Eight other works have been commissioned by the Sinfonietta, including the chamber-orchestra version of Birtwistle's *Carmen Arcadiae* and Adrian Beaumont's *Now burns the bright redeeming fire*, a sizeable number by anyone's standards and one which has the full support of the Arts Council. Contemporary music figures prominently elsewhere in the Sinfonietta's programming for next season, H. K. Gruber's Cello Concerto, Michael Torke's *The Yellow Pages* and works by David Matthews and James MacMillan forming the core repertoire for a number of concerts.

Over the last three years the Bournemouth orchestras have developed a strong commitment to providing music within the community, from school projects to working in prisons and hospitals. Spreading the contemporary music gospel is only one aspect of this work. Ritualistic music and masks, the colours and textures of Dorset's rural coastline and environmental sculpture on Brownsea Island all feature as part of the Bournemouth orchestras' community and education work next season. Ask the people of the Isles of Scilly about their favourite orchestra and the reply is likely to be a unanimous vote in favour of the Bournemouth Sinfonietta, members of which spent a week last year hopping from St Mary's to Tresco and St Martin's and back again to work closely with groups from all walks of life and representative of all ages.

Tony Woodcock's view that "the best and most innovative work in British orchestras is happening outside London" can certainly be challenged in many ways, but for sheer variety of its activities and for servicing the community the Bournemouth orchestras take some beating. Increased funding from public sources and a healthy sponsorship situation has also ensured that players' salaries have increased from the almost laughably poor levels at which they were set a few years ago, a decisive factor when trying to persuade ambitious young players to remain by the seaside and in rewarding loyalty.

Some talk of Alexander

Roy Henderson, who studied at the Royal Academy from 1920 to 1925, offers a different picture of characters from the past to the one painted in the last edition of the RAM Magazine.

I was most interested in Mollie Fuller's article on the RAM in the early 1920s. But I can't agree that the Principal, Sir Alexander Mackenzie, was stuffy.

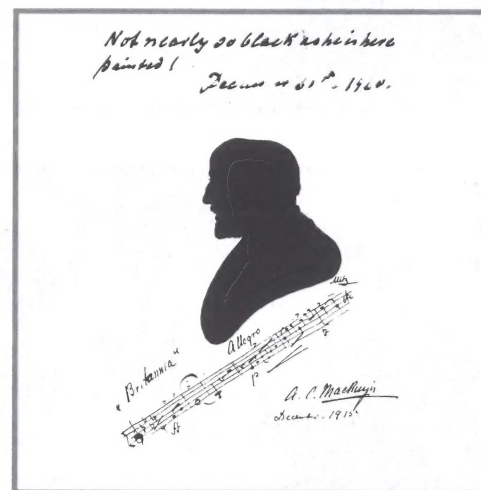
He readily agreed to kick off in Regent's Park for our first encounter with the Royal College of Music at football. (Alas, we lost, but when Sir Hugh Allen kicked off in the next match, we won.) He opened the proceedings at one of our RAM section B jamborees. He always spiced his remarks with pawky Scottish humour. We presented him with a clock when he retired.

I saw a good deal of Sir Alexander after he retired, as my wife and I on several occasions accepted his open invitation for tea on Sundays. Here is a copy of the card he sent me in 1929 (left). In November 1934 he wrote to me again. I had seen him a few days previously, when he complained he found difficulty in getting into his boots; that generation never wore shoes. He refers to the very ample thigh boots I wore as the Count in *The Marriage of Figaro* at

Glyndebourne's first production earlier that year, which he wanted to borrow. Hardly a stuffy card.

I have no recollection of the Dame Ethel Smyth episode which Mollie recounted, but I can quite imagine it. I cannot agree with the Editor's caption which read "Wood felled by Dame Ethel's charm". I am sorry to upset the journalese, but nothing would felled this Timber. Wood was open to persuasion; no one was more helpful to young artists; but charm would have had scant recognition. Indeed it was quite foreign to Dame Ethel's nature. She could be persuasive, persistent and persevering, but she would scorn charm, and if anyone accused her of trying charm to get her way she would have hit him (lightly) on the head with her umbrella if she ever had one.

In her songs, some of which I sang to her, I was given strict instructions "no rits and no commas". She was downright and definite, a most delightful person to know.



Positively unstuffy: Sir Alexander Mackenzie



Graham Collier (centre) shares in the fun of the Roland "Open Day" at the Academy in March

Rita Castle



Hall change as Patsy Paternoster, from Windsor and Maidenhead College, presents Lady Lumsden, President of the Friends of the Royal Academy of Music, with a cheque for £100, which her fellow pupils raised by performing three concerts, to purchase a seat in the refurbished Duke's Hall. Photo by Rita Castle.

Max appeal: Sir Peter Maxwell Davies (centre) relaxes with Academy students after the Guitar Workshop held in his honour in July. Michael Lewin, Head of the Guitar Department (third left) and Timothy Walker (first left) are also pictured.

Photos opposite and below by Rita Castle.



András Schiff (second right), with the Principal and members of the piano faculty after giving a masterclass at the Academy in July.

The Elusive Fairy

Missing for over 200 years, the manuscript of Purcell's opera *The Fairy Queen* came to light at the turn of the century in the Academy's Library. Antony Miall traces its progress from one hiding place to another.

It is not often that the music of Henry Purcell is mentioned in the same breath as the operas of Gilbert and Sullivan. But that was the case in 1901 in the *RAM Club Magazine*:

"Much interest has been evoked by the discovery of the full score of Purcell's *Fairy Queen* in the Library of the Royal Academy of Music. The work was originally produced in 1692, but for a second performance a year later Purcell added some more numbers, which are included in this score. The opera has been missing for about 200 years.... Under the direction of Mr J. S. Shedlock, who was instrumental in making the discovery, *The Fairy Queen* was performed at St George's Hall, on 15th July, when it was received with every mark of appreciation, the music being described as eminently beautiful. A humorous duet 'Now the Maids and the Men' brought the house down, an ineffectual attempt being made to encore it. The report has quite a 'Savoy' flavour about it!"

The writer must also have been aware that in the Academy's Library was the manuscript of another English opera with a very strong Savoy flavour – Sullivan's *The Mikado* – which had been presented by the composer to his old colleague. At the time when the Academy announced its acquisition of *The Mikado*, the Purcell manuscript was lying unidentified in the Academy's small library at the back of the ground floor of No. 4 Tenterden Street, off Hanover Square.

The story of the loss and discovery of *The Fairy Queen* concerns a shady foreign collector – albeit an 18th-century one – as well as several English ones who, although eminent musicologists, either did not know or feigned not to know just how valuable the manuscript was. Purcell's opera, an anonymous adaptation of Shakespeare's *A Midsummer Night's Dream*, was produced at the Dorset Gardens Theatre in the spring of 1692. To defray the expenses of mounting a spectacle of this kind, a second performance was planned for the following year for which Purcell wrote some additional numbers and in which several changes were made to the shape of the plot. These latter changes would not have worried contemporary audiences, already familiar with the then 100-year-old play and who certainly put more store by the glamour of the opera than by any intellectual content it may have had.

Unlike Purcell's true opera *Dido and Aeneas*, *The Fairy Queen* was much more akin to a masque. In fact, the composer set none of Shakespeare's original text to music. After the 1693 performance, the score simply disappeared. In October 1700 the *London Gazette* carried the following advertisement:

"The score of the Musick for *The Fairy Queen* set be the late Mr. Henry Purcell, and belonging to the Patentees of the Theatre Royal in Covent Garden, London, being lost by his death, whosoever brings

the said score, or a copy thereof, to Mr. Zechary Baggs, Treasurer of the said Theatre, shall have 20 guineas reward."

Nobody came forward, even though the advertisement was repeated, and the score did not come to light. Ironically, it was in all probability merely lost in the Theatre's own library. Lost, that is, until it fell into the hands of the Prussian composer and musicologist, Dr Johann Christoph Pepusch (1667-1752), who arrived in England in 1700 to take up an appointment as adaptor of operas and violist at the Drury Lane Theatre. Pepusch was an avid collector of old manuscripts and during his lifetime amassed a considerable private library. It is more likely that, before or at the time of the *Gazette* advertisement, he had already found and spirited away *The Fairy Queen*. His musicological knowledge would certainly have convinced him that the reward of 20 guineas, although a substantial sum, was not nearly enough for a rarity of this kind. Aged 80, Pepusch handed the score to one of his favourite pupils, William Savage, who promptly wrote his name inside the cover.

William Savage (1720-89) was a bass singer and a Vicar Choral at St Paul's Cathedral. Like his master he took pupils – among them the composer R. J. S. Stevens – and it was Stevens who next came by the manuscript on the death of Savage's son in 1816 – a fact also recorded on the manuscript's inside cover. Richard John Samuel Stevens (1757-1837), a successful composer of glees and also a musicologist, was elected Gresham Professor of Music in 1801. During his lifetime he built up a valuable collection of music manuscripts which, on his death, he left to the Royal Academy of Music. The Academy formally accepted the gift in January 1865. The music again lay untouched, and uncatalogued, for 36 years until the music historian, Henry Davey, agreed with the Academy's Principal, Sir Alexander Mackenzie, that he could make a catalogue of the entire Library in exchange for permission to use it in his researches into early English music. Working together with John Shedlock, an Academy lecturer, Davey began identifying and cataloguing the Stevens collection and it was Shedlock who actually made the momentous find.

Today *The Fairy Queen* manuscript is recognised as the most valuable in the Library. It contains all the music used in both the 1692 and 1693 productions with the exception of the two songs "Oft have I heard" and "O let me weep". The handwriting is mostly that of one or more copyists but some sections are in the composer's own hand, which gives us a strong link with the man whose harmonies, according to his contemporaries, were only exceeded in heaven. As to the truth of that claim, one cannot help wondering whether Dr Pepusch ever had the opportunity of finding out!



Shepherding opera – from the Lone Star State to the Salt Mountain

Anthony Addison reports on educating opera singers in Houston and Brian Lamport writes from Austria on Mozart, music and murder.

My story is enough to undermine the whole educational system. I packed up playing the viola after entirely underestimating the amount of practice necessary to gain a LRAM, and left with nothing more to show for my years at the RAM than a mention on a prize board for chamber music. But I must have learned something because I've happily earned my living in music ever since – for the past 27 years preaching to music students that they'll never have a career if they don't graduate with a good degree!

And now, after 17 years as Chairman of the Opera Theatre Department at the Cleveland Institute of Music, and two years at the University of Texas in Austin, I am Director of Opera Theatre in the Shepherd School of Music, of Rice University. I started the programme in 1984 and, for the past seven years, have been responsible for musical and theatrical training, and for directing and conducting major performances. This is somewhat ironic since, at the Academy, I and my co-violists used to scorn singers as being merely a sub-species of musician. I've learned better since.

Rice is a small private university known for its high academic standards, at times rated as one of the top ten in the nation. The Shepherd School, established only a few years before I arrived, demands the equivalent in musical talent, and so I very happily find myself dealing with a particularly able bunch of students. Our new building is progressing; the Opera Theatre, amongst other performance facilities, has just opened at last, and we have truly "arrived in style".

The Shepherd School is part of a university, not a conservatory of music, although our voice students distinguish themselves in competitions throughout the Southern States, and our orchestra is absolutely first-rate. In the Opera Theatre, we are severely limited in time, and cannot aim to do much more than lay a good foundation for future development. We work mainly in English, simply because one can only "parrot" in a language in which one does not think. Performance in original languages will come later, when languages are more familiar and the basics of operatic acting have been absorbed. We have one major production a year, which I look upon not as an occasion to show off our best students, but as an opportunity for as many people as possible to gain important experience.

Our audiences are remarkably accommodating in this respect and, for example, we have served them *Die Fledermaus*, with different Rosalindas in each act, a pair of cut-down versions (each complete in itself) of *The Bartered Bride* and *The Merry Wives of Windsor*, and several groups of one-acts; for example, in

half-an-hour each of *Così fan tutte* and *Die Entführung aus dem Serail* together with a complete performance of *Il Campanello di Notte*, by Donizetti, fifteen young people will receive a lesson I could not possibly teach in class. In the new building, of course, we shall devote at least one annual production to highlighting our best talent in the conventional way.

Although students certainly learn from participation in major productions, it is only in the study and performance of short operatic scenes that one can tackle in any depth the personal problems of the individual. In scenes one learns why the composer chose this sort of musical line for this text, how to make visible the emotions that must fill the character to produce such music in the orchestra, how to include the audience in the drama without "lecturing", how to convert musical interludes from exercises in "beat counting" to credible expressions of thought or emotion, and so forth. I wish I could do the same for the orchestra, teaching them how music in opera relates to action, emotion and thought. But there is never enough time for in-depth teaching when you have a show to put on, and I'm lucky to get five orchestral rehearsals and a dress rehearsal for a production.

School administrations often think of opera theatre more as a public-relations tool than as something incredibly difficult which must be taught. Once you've learned how to sing, surely opera is simply your chance to shine! But how many violinists have to memorise their music, walk around constantly changing their spatial relationship with their fellow-musicians (who anyway seem to produce less sound than their own instrument), wear strange costume and endeavour to impersonate a character with unusual emotional problems? And this doesn't need teaching?

I am happy that I have always been able to sell my colleagues on the idea that stage techniques are as necessary to the opera singer as are vocal techniques. Michael Hammond, Dean of the Shepherd School of Music, is no exception and I have had from him the utmost enthusiasm.

Next year, deficiencies in the facilities will be a thing of the past. I anticipate not only more performances, but more rehearsal time in full set and lighting, more shows directed by students and greater involvement by all opera theatre students in technical matters. Knowing how to alter a costume or run a flat never kept anyone from singing at the Metropolitan or Covent Garden. On the contrary, it can make a "star" much more aware of the problems of those who work backstage, and win friends among those whom all artists need.

Looking through the *RAM Magazine* on a rainy Sunday morning in Salzburg, I am reminded nostalgically of the Royal Academy in the 1950s. It was a good place to study at that time and the piano faculty included such names as Harold Craxton, York Bowen, Frederic Jackson and Vivien Langrish. I left in 1959 with a scholarship to the Vienna Academy and came to the Mozarteum in Salzburg by way of the Summer Academy, where I was an accompanist for some years. I became a member of the staff there in 1962, first as an accompanist and later as professor of piano. My first job was playing for the Lieder class of Julius Patzak, an amusing character, from whom I learned a lot. I was also lucky enough to be Gerald Moore's assistant when he gave a masterclass at the Summer Academy in 1968.

The Mozarteum in those days was housed in a much more imposing building than the rather cramped Academy in Vienna, with spacious teaching rooms and good Bösendorfer pianos. However, the intake of students and teachers had grown so much by the mid 1970s that a new building became necessary. This was sited with the pleasant Mirabell gardens on one side but, unfortunately, roaring traffic on the other.

An interesting thing about the Hochschule Mozarteum is its declining numbers of Austrian pupils and teachers. The Austrian Ministry of Education has grave worries that its higher schools of music have become institutions where foreign professors teach mostly east-Asian students! This seems to be particularly true in the piano and singing departments of the Mozarteum. The string department is the exception, and the recent Mozart competition, held at the end of January, produced two Austrian prizewinners in violin, whereas in piano all the Austrian candidates were eliminated in the first round. (There were no British prizewinners this time, in contrast to the last competition in 1988 when Sarah Briggs, a pupil of Denis Matthews, and George Mosley, a very fine baritone, won prizes.) The east-Asian students at the Mozarteum are mainly Japanese, but there is also a high proportion of Korean and Chinese, and their standard of playing is often very high, especially in piano. So much so that prospective Austrian piano students, who usually start their serious practising far too late, have little chance of passing the entrance examination unless they do the teachers' course.

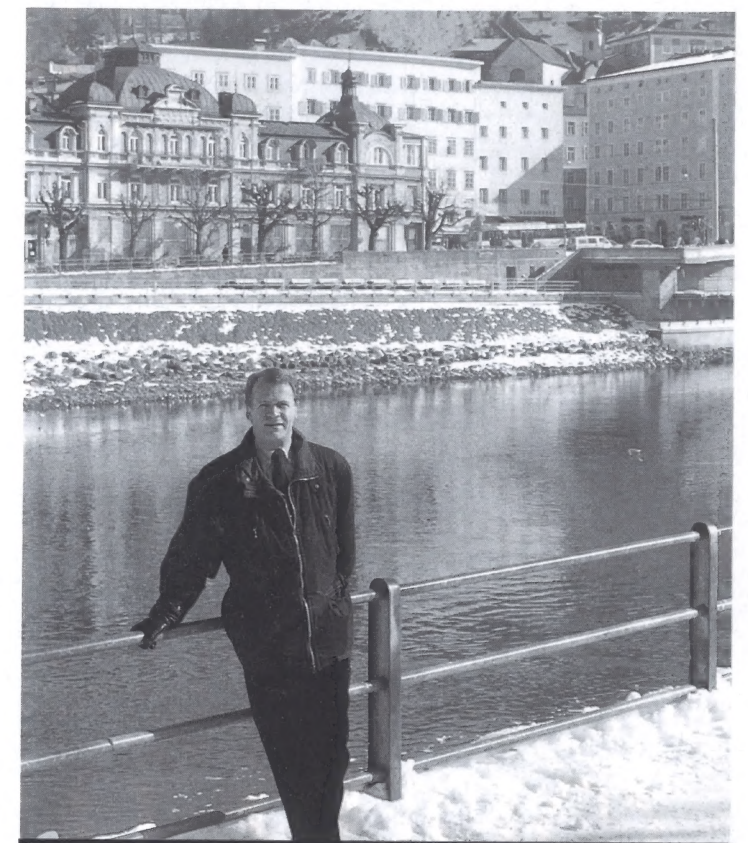
The reason usually given for the poor showing of these late starters is the exhaustive Austrian school system, which is very demanding in most subjects but, strangely enough, seems to neglect music. To my mind, however, the real reason is the lack of incentive and competitive spirit so necessary for a youngster wishing to become a proficient musician. The string players find their motivation in youth orchestras and chamber music groups, but there is no Associated Board equivalent or competitive Music Festivals to give pianists something to work for in their younger years.

For all that, there is not the shadow of a doubt that a certain famous musician, Wolfgang Amadeus Mozart, no late starter, was born here on 27 January 1756. You can visit his birthplace in the Getreidegasse, if you can fight your way through the milling crowds of tourists. As for tourism, this has become the number one environmental problem

here, as in Venice. For this, along with the pretty setting of the town, Mozart is of course partly responsible, as he also is, to a far greater degree, for the fact that the Mozarteum enjoys such an illustrious reputation in far-away countries.

Now I am not hinting that the Mozarteum is a poor music school, as it has many fine and distinguished teachers. However, it is not exactly a paradise for Mozart interpretation. In fact, one malicious phrase that is often bandied about here is "im Mozarteum bringt man den Mozart eh um", which means – at the Mozarteum they murder Mozart! This is sometimes but certainly not always true.

I suppose that the attitude of piano students to Mozart is not much different from that of my student days at the RAM when my professor urged me to "leave Mozart to the girls". We always had more than enough to do with our Beethoven, Chopin, Debussy etc, and Mozart's music seemed rather too easy to invest much time in it. It seems to be this "easiness"



Brian Lamport on the banks of the Salzach.

and the fact of perhaps not having invested much time in it that make his music so infuriatingly difficult to perform convincingly in public.

The ones who obviously have invested much time in Mozart are the industrial tycoons who are marketing him up to the hilt in this bicentenary year. Not only his recordings but sweets, chocolates, liqueurs and perfumes, all bearing his name, are available in superabundance. If it is also Prokofiev's centenary this year, Salzburg will be unlikely to hear about it!

Keeping in touch

Becoming a musician has more than its fair share of problems even for the sighted. Robert Hoare recalls his experiences as a blind musician at the Academy and charts his subsequent career.

I must admit, straight away, that the RAM Magazine does not occupy a prominent position in my bedtime reading list but I have an excuse in that it doesn't yet appear in Braille.

Nevertheless, I was delighted to be asked to be a contributor. I can't help but feel that these days musicians, even students, are very pressured and wonder whether life at the Academy, for instance, is as enjoyable as it was in my day. I have found myself in trouble from my wife, more than once, for affirming that those days were the happiest of my life! But there were difficulties to overcome. One was that all the music studies had to be memorised which meant, of course, an enormous effort in order to take enough work to justify an hour's instrumental lesson. Most of the problems seemed to solve themselves, however, and eventually my grant came to an end and a reasonably honest way of making a living had to be found.

Needless to say, it was not easy persuading a headmaster I was just the chap he was looking for to teach music in his school, but I was very lucky. I found a small Church of England school where the head made his own appointments and rather enjoyed "cocking a snook" at the local authority. I am often asked about discipline problems and I always answer, quite honestly I think, that although the children got away with a certain amount, my control in the classroom was as good as most and better than some. I freely admit this was because the staff were immensely supportive and the children (although rather sneeringly referred to as "secondary modern") were as nice as you could find.

Having said that, they were not at all averse to trying some of their tricks on me! After I had been there some years, I was often asked (when staff were absent) to take other lessons and I found myself looking after a GCE English literature class for a year. I used to take them in the staffroom for one of the lessons, after lunch. On one occasion, I entered the room and was immediately conscious that some kind of mischief was in the air. I quickly realized that my Braille book, which I had left open at the appropriate page, had been gently sprinkled with salt – no doubt to see if the Braille was still readable. We normally took it in turns to read so I said I would read first. I can't remember exactly what I extemporized, but it was something from the Psalms (modified suitably, of course) such as, "Chasten the child who sprinkleth the salt. Purge him with hyssop then shall he read aloud the lesson through." That went down very well and we all agreed how dangerous it was to tamper with things not understood.

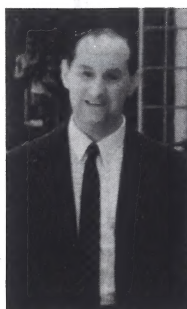
The school was a very old building with hardly any central heating. In the winter the children would come into the classroom wearing all their outdoor clothes – coats, gloves and even scarfs. This was, in fact, very much forbidden and, in common with the

other teachers, I had to ensure it didn't happen. As part of my "control strategy" I used to wander around the class checking, as discreetly as possible, how things were. By chance, a not very bright boy gave a surprisingly good answer to a question just as I stood behind him and I patted him on the head approvingly. Suddenly my mood changed: "Get that woolly scarf off your head", I bellowed. My lack of sight was my downfall, for I had never before felt the texture of a black person's hair. The roar of laughter was totally enveloping (wholly good-humoured, thank goodness) but what I learned in that lesson far exceeded anything I imparted to the pupils.

Sadly, there's no space to paint a complete picture of my teaching days; but there was plenty of high-quality music which was also part of the fun – a fine brass band and a very accomplished senior choir: good enough for instance, to sing evensong at Tewkesbury Abbey. Eventually, this fine school was closed and I became head of the music department at a huge comprehensive school of about 1600 pupils. Although musical activities were very ambitious – we produced *Oliver* and *The Pirates of Penzance*, for instance – I was never as happy again, for all kinds of reasons, and left teaching to join the music transcription department of the Royal National Institute for the Blind.

Fourteen years later, I am still at the RNIB and have now become its Music Adviser. The joy of my present position is that it brings a service to those who need it – not only blind people, but also those who educate, train or employ them. We negotiate with examining bodies, ensuring that questions in GCSE and A-level papers are appropriate to those with a visual handicap; we produce a monthly Braille music magazine, keeping blind professionals abreast of things, and run a music club where blind musicians, each month, demonstrate their ability to the public. We translate the full scope of Associated Board and other examination papers into Braille for use both in the UK and all over the world and, if asked, university music examination papers, and also give advice to blind and sighted teachers teaching music to both blind and integrated pupils, in or out of the classroom, and to others involved with teaching music to blind students.

In the past, students from the RAM have been guests of our music club, and I hope this will continue to happen. Indeed, I hope these ramblings may have interested readers in what we do at the RNIB for the blind musician and that they will contact us to learn more. There are opportunities for you to become involved in this work and I can promise you that I still believe that fun is an important part of one's commitment. Things have changed a little, though, compared with those early days in teaching. Then salt was poured on my work. Now I work with the salt – the salt of the earth.



Robert
Hoare

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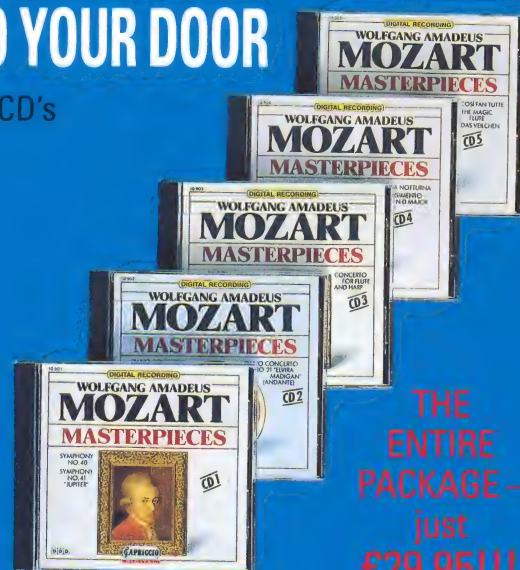
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Breaking down barriers

*Barry Sterndale Bennett avoids German potholes, Soviet troops
and kamikaze Trabant drivers to follow in the footsteps of his
eminent musical ancestor, and finds that the family name is alive
and well in Leipzig.*

Inspired by original diaries and a well-documented family library, I had long wanted to retrace the steps of my great-great-grandfather, Sir William Sterndale Bennett, who visited Germany in the 1830s, to discover what remains of his visits in local archives and to take the opportunity of meeting some of the leading local musical personalities of today. With the dismantling of political barriers between East and West the time was right to make this trip to what was, until very recently, East Germany. I set off two weeks before the formal re-unification of Germany and almost exactly 150 years after Bennett had first set foot in Germany.

By way of background, William Sterndale Bennett was born in Sheffield in 1816, went to King's College, Cambridge, as a chorister, and then studied under Cipriani Potter at the Royal Academy of Music. After hearing the 16 year old composer play his First Concerto in London, Mendelssohn invited him to visit Germany. In the succeeding six years Bennett made four extended visits to Leipzig, enjoying a close friendship with the composers Mendelssohn, Schumann, Spohr and Moscheles, the violinist Ferdinand David, the publisher Kistner and the music critic Davison. Some of Bennett's works were composed and performed at the Gewandhaus, Leipzig, where later in 1853 he was offered, but declined, the conductorship of its resident orchestra. On Bennett's return to England he succeeded Wagner as conductor of the Philharmonic Society in 1854 and was subsequently elected Professor of Music at Cambridge. From 1866 until his death in 1875, was Principal of the Royal Academy of Music. He was knighted in 1871 four years before his death; Bennett is buried in Westminster Abbey.

Despite a high reputation during his lifetime he was later to be relegated, like so many eminent Victorians, to the history books. However, during the last twenty or so years, there has been a serious reappraisal of 19th-century music, and Bennett's output is beginning to see the light of day again. My interest in a visit to Leipzig started with a letter to Kurt Masur, Conductor of the Leipzig Gewandhaus Orchestra, under whose direction I had sung with the Philharmonia Chorus in Barcelona in 1977; a man whose eminence in music is matched by his active political support for German re-unification. He passed me on to Bernd Pachnicke, his immediate assistant and programme director.

West Berlin's prosperity was in stark contrast with East Berlin, which struggles with dilapidated buildings and streets devoid of commercial activity. The Berlin Wall had been largely dismantled by the time of my visit but a section close to the Reichstag and the Brandenburg Gate, complete with graffiti, will probably remain as a memorial alongside the crosses of those who failed to escape to the West in

darker days. The "no mans land" by the border has been cleared, no doubt awaiting West German capital for redevelopment. From Schönefeld Station in East Berlin to Leipzig is a two-hour journey of 140 miles costing only £6. The very old rolling stock was clean and efficient. I passed through huge industrial areas that either issued clouds of pollution or appeared derelict. Drab 1960s apartment blocks or older buildings with peeling yellow, grey or brown stucco gave way to a huge expanse of flat country with under-developed farm land.



Focus for tourism: Leipzig's ThomasKirche.

Leipzig is undoubtedly one of the most important musical centres in Germany. It has a long tradition of secular and sacred music and is relatively close to Dresden, which houses the oldest orchestra in the world. One of the most important buildings is the ThomasKirche founded in 1212. At the time of the Reformation it was organized under a Kantor who managed the choirboys, known as Thomans, at the Thomasschule, which in 1543 became a city grammar school. The most famous Kantor was Johann Sebastian Bach, from 1723 until his death in 1750. The present Kantor is Dr Hans Joachim Rotzsch. The church has a magnificent organ and choir gallery. Close to the altar steps lies the burial stone of Bach, with bunches of flowers still placed there by public admirers. On Fridays at 6pm and Saturdays at 1.30pm the choir sings motets and often a cantata.

Along with a packed house, all of whom had free entry, I enjoyed Buxtehude, Shultz and Bach's Cantata No. 15 with string accompaniment. The choir sang with all the precision and perfect intonation of the best cathedral choirs in England.

Adjacent to the church is the Bach Archiv, set up in 1985 under the direction of Dr Hans Joachim Schulze. It contains a magnificent collection of references to Bach's activities as Kantor and municipal *direktor musices*, to his achievements as a composer, virtuoso, teacher and organ specialist, and is complimented by baroque furniture, contemporary instruments and a chamber concert hall. I presented the museum with a copy of the programme of the first English performance of the *St Matthew Passion* produced and conducted by Bennett in 1854.

With Bach still in mind I then visited the Thomasschule at Hillestrasse on the western outskirts of the town in a rather decaying residential quarter (although the school is shortly moving to the town centre). There I met Thomas Pamlla who is Dr Rotzsch's assistant. The school houses some 50 choral pupils as weekday boarders, all of whom, I understand, will continue to be paid for by the State. They are keen to organize reciprocal tours with western choirs, have already visited Spain and Japan and are planning to visit London in 1991 through the auspices of the London Bach Society and Mrs Paul Steinitz.



Post-modern monument or eyesore? The new Leipzig Gewandhaus.

Close to the Thomasschule is the Musikbibliothek der Stadt where I met assistant librarian Herr Krause. He produced an original edition of Bennett's overture *The Woodnymphs* Op. 20 dedicated to the Gewandhaus – signed Leipzig 26 Feb 1839 and notated "copied by the immortal Heuschkel". This is a fine library which is also due to be relocated in the town centre, but I suspect it should merge with other Leipzig musical institutions. Later I met Dr Gunter Hempel, managing director of music publishers

Breitkopf and Härtel (B & H). He was clearly concerned about his company's future in a united Germany. He knew that some of Bennett's works had been published there, but as their 19th-century material had been transferred to the Georgi Dimitroff Museum I was referred to Frau Gebauer in their music department. In this massive blackened building I was shown two letters from B & H to Bennett dated 1862 and 1866. By chance, I then stumbled upon the original autograph copy of a Nocturne for pianoforte dated 10 November 1839 and notated "for the *Allgemeine Musikalisches Zeitung*". Bennett later renamed the piece *Genevieve* and it was published by Lamborn Cock in London with no opus number.

The present Leipzig Gewandhaus is the third building of that name, Bennett having performed at the first. The latest was built by the state in 1979 in the Karl Marx Platz. Inside the large inward-sloping glass frontage, and just above the public concourse, is a rather monstrous mural depicting the glorification of the working classes. The hall itself is restful with good acoustics and a splendid organ. I duly met Bernd Pachnicke, Programme Director of the Gewandhaus, who showed me a number of concert programmes of Bennett's music: of particular note were performances up to 1894 of his Piano Concertos Nos 3 and 4, Overtures *Woodnymphs* and *Naiads*, the fantasia *Paradise and the Peri*, and song "May Dew". He told me that they were planning to play a work or works by Bennett as part of the Gewandhaus's 250th-anniversary celebrations in 1993. I showed him a small leather case inscribed in gold "to WSB from the Concert Directors of the Gewandhaus" and reciprocal presentations included a record and book on Masur plus two complimentary tickets to the first concert of the season that night: Schumann's Fourth Symphony and Brahms's Second Piano Concerto played by Peter Rosel and conducted by Kurt Sanderling. It was a performance of a very high standard. The hall was filled to capacity, no doubt encouraged by the heavily subsidized tickets.

Finally, I paid a visit to the Hochschule für Musik "Felix Mendelssohn Bartholdy" at Grassistrasse, founded in 1843, i.e. shortly after Bennett's departure for London. I had a meeting and personal tour with Dr Johannes Forner, Head of the Department of Musical Sciences (their term for musicology) and Christine Piech the Librarian. The College is the premier musical education institute in Leipzig and is keen to forge working relationships with similar UK bodies such as the RAM and RCM.

I returned from Leipzig to Berlin along the autobahn. It had an appalling road surface, no central crash barriers and no speed limit but was heavily used by freight traffic, retreating Soviet army vehicles and the ever present "Trabby" car. I entered West Berlin from the south, passing unimpeded through checkpoint Bravo which is now abandoned and vandalized.

Looking back I can safely say that, underneath the material devastation caused by the Second World War and subsequent neglect arising out of 45 years of Soviet-backed domination, there is a veritable goldmine of musical heritage in eastern Germany. The British musical scene owes much to the influence of Germany and, as time passes, with cultural exchanges and tourism, not to mention Western capital to help rebuild Eastern Europe, undoubtedly we will all greatly benefit.

How to beat the system

The novelty factor surrounding women conductors has begun to fade in recent years, although deep-seated prejudices remain to hinder the progress of all but the most determined. Alexandra Lawton talks to Rhonda Kess and Odaline de la Martinez on the difficulties they have experienced and overcome.

Today's performer has to possess an amazing variety of musical and extra-musical talents, ranging from skilled practitioner to business entrepreneur. I recently met two musicians, each deeply committed to music, who undertake a large variety of work and are actively developing the skills they require to be successful. Nothing unusual in that, you might say. But each woman has had to start out alone in a male-dominated profession. Both have experienced prejudice in at least one of their chosen fields, conducting, but have used their considerable intelligence and determination to succeed anyway.

"You must remember this, a kiss is just a kiss, but a message for Rhonda Kess could turn into something quite special" purrs the tongue-in-cheek message on her answerphone; but Kess is no pussycat. She has just returned from Mexico City after conducting the National Symphony Orchestra, the first woman ever to do so. "Can you imagine how macho they are there!", she exclaims. Whilst there she wrestled with Prokofiev's Second Symphony, "which is an unbelievable piece. It is louder consistently than *The Rite of Spring*. It's just a ball-breaker – a real gutsy piece." Kess also premiered the Mexican composer Marcella Rodriguez's *Religiosos Incendios* as part of her NSO debut.

"People are people", she says when I ask about prejudice. "You and I know that, my agent Ginny Macbeth knows that and people who have hired me to conduct and produce their orchestras or operas know that, but there are a lot of people out there who don't. Having grown up in the States, in a country that is very open and really addressed to the issues of women's equality, I thought that prejudice was a problem only other women encountered – it's not going to happen to me. Extremely naïve considering the area that I was going into but I had no idea. I had no way of knowing that there were going to be some incredibly unmovable people out there – I don't dwell on it – but I can tell you that although it may be 1991, believe me there are still a lot of people stuck in the 1800's."

Kess has never experienced trouble with players solely because she is a woman, but feels it is the orchestral managers who need convincing. The two days she spent rehearsing and performing with the RPO recently were, she says, like a dream come true.

"When you're in the act of making music, rehearsing or performing, the orchestra doesn't care what you are – black, white, red, green, Martian. They don't respond to that; they respond to whether you know your stuff."

These are sentiments with which Odaline de la Martinez would agree. "When you go to conduct a new orchestra", she feels, "the first thing the players see is not a conductor but a woman. There has to come a time when they stop noticing and just get on with the job. Martinez's views on conducting are forthright and uncompromising, a fact that might offend certain conservative pundits but for which she makes no apology. "To be a conductor you have to learn the music very well. If you make a list of all the things a musician has to be – a very fine soloist for

example – at the top of that list they must be a brilliant player; if they don't have a wonderful technique, no matter how much they love the music and how well they understand it, it's no good because if they start tripping around nobody will appreciate that." For the conductor things are different, intellectual counting above technical ability. "To be perfectly blunt and honest, at the top of the list is the authority of understanding the score, of being able to convey that, so that you can get the best out of the people you work with. Further down the scale comes technique: even if a conductor is not very good technically, they can express verbally, convey something in the music. They can still do a wonderful job."

That said, she feels that sloppy technique is avoidable

and that the whole business of conducting has changed dramatically over the past 45 years. "The 20th century has seen the emergence of the conductor as a virtuoso in her or his own right. Quoting Adrian Boult, someone once said to me 'you can learn conducting in a single day, you just have to learn to beat'. That is what I used to think when I started conducting. The language of a conductor has become so developed that if you have actually bothered to study conducting as a technique, as a skill, it is a very intricate, worthwhile thing to study. It's got to do with the way in which you express yourself with your stick and convey exactly the character of the music; it is only in the last couple of years that I have begun to



"At the top of the list is the authority of understanding the score." Odaline de la Martinez on conducting.

realize this. It's a real art – it isn't just about enrapturing yourself and having faints."

To what extent does the conductor create or recreate a piece? Does she or he show each musician how to play every phrase? "There are different schools about that", Martinez points out. "For example if you are working with a German conductor as a player, quite often a German orchestra expects to be told most things, specific stylistic things." The British are more easy going with their players. "I discuss what we do more – shall we do this, shall we do that – for instance, if there's a bowing I like."

She laughs when she recalls people attributing her ability to beat complex rhythms to the fact she is Cuban born or the fact that she did a lot of 'math' at college before graduating in music. She has been called an 'evangelist' in that she has 'causes' to which she tries to convert people, such as contemporary music, women in music and South American composers. The publishers, Century, have commissioned her to write two books. One is to be called *Mendelssohn's Sister*, and is a history of women in music, looking at composers and performers in addition to "the role of the hierarchical structure of the orchestra as we know it today. I think the orchestra is the final frontier for the female musician, both for conductors and players. The second book is about the effect of Latin-American popular music on Latin-American classical music."

Not only is Martinez a conductor, teacher, writer and 'figurehead', but also she is a composer. She herself likes all kinds of music. "Life is like a good meal: it is composed of many dishes." At present she is working on the first act of her second opera *Esperanza*, a collaboration with Alicia Catá. Her first opera, *Sister Aimee*, was premiered in New Orleans in 1984

and performed at the London International Opera a few seasons back. Martinez launched into contemporary music as a student at the RAM with her newly formed group Lontano, members of which wanted to play something different from the standard chamber-ensemble repertoire. She relates to me how much publicity contemporary music attracts. "Is that what established you?" Rather to the contrary, she believes – the group flourished in spite of it.

Had Rhonda Kess been attracted to contemporary music by the public notice it receives? "No, not at all. I grew up in Los Angeles, which of course has this incredible legacy of contemporary music, because of the Schönberg and Stravinsky legacy there. There are a lot of musicians in Los Angeles who played and

studied with both these men, some of whom I was able to contract to play in my ensemble when I was at the University of Southern California. It was a tremendous link." Being brought up on Schönberg – as "a Schönberg baby" – Kess feels that understanding musical structure is very important for the conductor.

Intuition is one thing, but it is not a substitute for the ability to analyse a work in detail.

After graduating Kess founded her own company in Los Angeles, specializing in contemporary music theatre, "more or less for two reasons", she explains. "First, I am totally committed to this type of repertoire. The theatre aspect of it excites me very much. I've been doing it now for 10 years but that doesn't mean I love Haydn symphonies any less; but when I sussed the situation and I saw there were lots of new groups, I thought LA doesn't need another young conductor doing Haydn symphonies, no matter how well I thought I might do them. Nobody was doing contemporary opera and music theatre there so I thought alright, let's give it a shot. I'd had experience at college, I'd been music director of an orchestra in central California, so I'd had administrative experience also. I'd already learned how to fill in applications for grants, and I felt I knew how to raise money. I thought, 'well, go for it!'."

Like Rhonda Kess, Odaline de la Martinez also spends a lot of her time meeting and talking to people about money, whether in the shape of grants from the Arts Council or Latin-American cultural organizations or potential sponsors. Lontano has recently formed its own recording company and, with help from the Arts Council, is releasing three CDs, the first of which presents a wide variety of music by British women composers ranging from Elizabeth Maconchy to Errollyn Wallen. The second release will be of works by Villa Lobos, to be followed by 'Musiques exotiques', a disc devoted to music by Boulez plus some of Martinez's own works. "The law of survival for so many musicians has to do with acquiring money and audiences, with getting people to work with you", Martinez sagely points out.

"Nobody is going to do it for you", says Kess. "I think that is an important aspect for every young musician to realize. When you are at music school you are very protected, as if you're in a cocoon. People give you an opportunity because they more or less have to. Once you're out in the 'real world' they are not obliged to do a damn thing for you." In addition to a busy freelance career, Kess is music director of A Moveable Feast, the contemporary music-theatre company based at Trinity College of Music, with which she presented the British premieres of Michael Torke's *The Directions* and Kurt Schwertsik's opera *The Wondrous tale of Fanferlizzy Sunnyfeet*, and has directed Ligeti's *Aventures* and *Nouvelles Aventures*.

Having had to produce on a shoestring herself she has little sympathy for those opera companies singing the blues about lack of funds. What does Kess think about current trends in opera production? "Some producers are not really in touch with the music – you underestimate your audience when that happens. Everything on stage should resemble the natural flow of life. You can't be busy, busy, busy all the time. An audience member is often very happy to sit back and let the music wash over them. You don't need to be over-stimulated every single second. If I'm stuck for what is required on stage, the answer is always in the music". As far as repertoire is concerned, Kess keeps an open mind. "When someone asked Schönberg to compare Broadway music with 'classical' music", she points out, "he replied that there were only two types of music: good and bad."

In the Pink

From West End shows to Mozart, Rosie Ashe has got what it takes to make people sit up and listen. Christopher Huning talks to everybody's favourite singing actress about her career to date.

Arranging to meet Rosie Ashe for this interview was in itself rather unusual. "How about ... erm ... 6.30 outside St Paul's Church in Covent Garden?" "Fine", I said. "I'll be wearing something pink", she said. I had heard about her predilection for things pink from various people, so I thought it would be no problem. As I stood in torrential rain in Covent Garden, I gradually became aware what a popular colour pink has become. Everyone walking past seemed to be wearing pink, I suddenly noticed. "Hmm ... this could be more difficult than I thought".

However, I need not have worried. The general public's conception of pink is not that of Rosemary Ashe. True, she was only wearing one thing pink, but it was sufficiently pink for me to notice it right from the other side of Covent Garden. In case I was still confused or in doubt, she had kindly donned a baseball cap on which, printed in large letters, were the words "Pink Lady". I was now secure in the knowledge that this must indeed be Rosemary Ashe approaching.

Pink is something she obviously takes very seriously. Her house is painted pink, and she is on her third pink car – from a pink Mini to a pink Astra and now finally a pink Mazda. Of course, I had to ask her, why pink? She claims it is because from a kid, she has always associated her name, Rosie, with pink. And as she has grown older, become more theatrical, more attention-seeking – well, it's obvious, isn't it. She relates one tale from when she was appearing at the Wexford Festival with Thomas McDonnell, who apparently asked her the same thing – "Why?" Her response: "Obviously, I'm trying to get back to my mother's womb..." Mr McDonnell, it appears, was stumped, for there is no record of his reply. However, Ashe used the same retort to Jonathan Miller who, I am sure, has never been stumped in his life. "That's nonsense", replied Miller. "Everyone knows their mother's womb is maroon!" Never offer a smart medical reply to a doctor.

Rosie Ashe's singing career has been, for want of a better phrase, chequered. She went to the RAM in 1970 at the age of 17, and followed this with studies at the London Opera Centre. From there, with a suitably traditional training behind her, she joined the chorus of Opera North in 1978. The first signs of a crossover came whilst she was there. She was understudying for the Queen of Night and was called upon to perform. As a result of that she ended up singing Cunegonde in Bernstein's *Candide*. The diversity continued from there. What she describes as "the ultimate crossover" came a little later. In 1984 she was singing in *Arabella* at ENO and, at the same time, taking the part of Hortense in *The Boyfriend* at the Albery Theatre. Doing the matinee at the Albery and then crossing the West End to sing in *Arabella*, as she apparently did, must surely qualify as unique.

Her list of operatic roles would do credit to

anyone doing just those alone – apart from the Queen of Night, she has sung the Marionette in *The Cunning Little Vixen*, Fiakermilli in *Arabella*, Esmerelda in *The Bartered Bride*, Papagena in *The Magic Flute*, Lucy Lockitt in *The Beggar's Opera*, Despina in *Così fan tutte* and Musetta in *La Bohème*. But her career has gradually moved more and more over to the lighter side. In 1986 Ashe created the role of Carlotta in Andrew Lloyd-Webber's *Phantom of the Opera*, which she has recently returned to for a time. Since her initial foray in *Candide* with the Birmingham Rep, she become increasingly involved in the world of theatre and commercial music and, as a result, she says, has consciously veered towards the lighter side. As she memorably puts it, "I learned to sing with an operatic voice, and now can belt it out like Ethel Merman as well", adding that she would not be able to do the latter without the former.

It is refreshing to hear that, whilst one tends to think that Ashe's career occupies two separate worlds, she feels that it is no longer bridging an enormous gulf. I was intrigued to know why her career had taken off in different directions. Did she have aspirations towards La Scala or Bayreuth? And, finding that this was not to be so, did she choose the pragmatic course and change direction entirely? In reality it was nothing like a conscious decision, as the brief resumé above shows. *Candide* was offered to her, since when Ashe has drifted towards the musical stage. That working in a Lloyd-Webber or Sondheim show is no longer regarded as inferior to 'serious' singing is proven by the fact that, quite apart from being awarded an ARAM for services to the theatre, Ashe has recently been

Clive Barda London



"The orchestra doesn't care what you are – black, white, red, green, Martian." Rhonda Kess.



The ultimate cure for a headache or the remains of an unkind critic? Rosemary Ashe as Carlotta stands up to the Phantom of the Opera.

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invited back to the RAM to give masterclasses in 'scenes from the musicals'. She sees it as an encouraging sign of the times that there has been a return of the 'romantic musical' to London theatres, and that there is an ever increasing number of 'opera' singers working in the West End.

Ashe attributes the huge variety of work that she undertakes in part to her sight-reading abilities, naturally strong, which were nurtured whilst doing a considerable amount of contemporary music for the BBC Singers whilst she was still at the Academy. From that base she has gone on to do a range of broadcasting - such programmes as 'Songs from the Shows' and 'Friday Night is Music Night' -, jingles and soundtracks. Recently she was to be heard on the soundtrack for BBC TV's 'Selling Hitler', which apparently involved yodelling and singing in a sort of "Abba style". On hearing how surprisingly easy she found something like this - "all it took was breathy singing into the mike" - I asked if

she had ever been tempted to cross over a step further, into jazz or pop singing. Having done some work with big bands, she confides that she would love to do more.

This summer saw Rosie Ashe appearing in an assortment of concerts, shows and operetta. In

November she does a stint of late-night cabaret at, of all places, the Wexford Festival, her new one-woman show 'Think Pink', which she tells me is a combination of the "funny and outrageous". Being outrageous is obviously something she cannot resist. Returning to the theme of pink, she even attracted the attention of Nigel Dempster in the *Mail on Sunday* whilst taking part in last year's *Carmen* extravaganza at Earl's Court. The cast were all issued with *Carmen* sweatshirts.

Most people were happy to leave theirs the original white, but inevitably one was died pink. But however outrageous Rosie Ashe may appear, there is not a shadow of doubt as to how seriously she takes her music.

*I learned to sing with an
operatic voice, and now
can belt it out like Ethel
Merman as well.*

l o n t a n o

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Land of Opportunity

Peter Shellard takes time out from flying the Academy flag and reports on the RAM Sinfonia's memorable Korean tour.

I don't know what came over me, but when the combined orchestra – of the Sinfonia and Seoul National University – suddenly stood up during the encore of Elgar's "Pomp and Circumstance" March No. 1, I stood up, too, and began clapping. Paul Patterson and Nigel Clarke, on either side of me and still in their white tuxedos having conducted their own compositions in the first half of the concert, stood to join me. Soon the rest of the Korean audience was standing and applauding as well, convinced no doubt that such eccentric British behaviour was part and parcel of "Land of Hope and Glory".

No matter what they thought, it was a marvellous conclusion to a splendid Gala Concert in which, for the first time, young musicians from East and West were playing together on the same stage – and I mean really playing together. It was quite a feat for John Georgiadis, the tour conductor, Paul and Nigel to weld together two orchestras from different cultures and traditions, but they managed to bring the playing and the presentation to superb heights. By the end of the evening there wasn't a dry eye in the house.

The "house" was Seoul Arts Centre, the best of a series of superb venues in which the Sinfonia performed their eight concerts during the two-week tour. The attendances at the first concerts at Yonsei, Hanyang and Ewha Womans Universities were early

signs that the tour was going to be a success. People were hanging off the rafters and crouching in the aisles to hear the Sinfonia's opening salvoes. It was clear that Kodály's *Dances from Galanta* would be a hit wherever the orchestra played, but over a dozen other works were played on tour, including *Edges of Space* by the Academy's own composition student, Kyung Hwa Lee. Soloists from the various universities in Seoul took the spotlight on all but one occasion.

When the orchestra moved down to the south of the country, to Taegu and Pusan, exactly the same reactions took place. Audiences overflowed, the response was tremendous – especially for Soong Choo (first-year RAM student from Korea), playing Bruch's Violin Concerto in his own home town of Pusan – and the *esprit de corps* engendered by this part of the trip was barely dented even by a very long bus ride back to Seoul involving a 200-mile traffic jam (yes, that's the extent of the Korean obsession with the automobile).

The night in Pusan was the only occasion when the entire orchestra stayed with Korean families, but the experience was unanimously appreciated. Meeting and talking to Koreans was an integral part of the trip – not just the host families in Pusan but everyone we encountered, from the co-performers from SNU Orchestra to the Seoul taxi drivers, from the British Council staff to the shopkeepers and the stall holders in places like Namdaemun market and Itaewon (where everyone bought incredibly cheap clothes. Mark Coates-Smith, enterprisingly, bought himself some tails at a price no British store could possibly rival).

Seoul was the focal point of the two-week trip. The British Council offices were the headquarters of the operation. From here coaches took everyone to the venues for rehearsal; from here Tom White and Barbara Wickham (BC Director and Assistant) handled the numerous queries (and the occasional crisis) with great aplomb; and it was here that the instruments were stored overnight. Over the year or so that it took to set up the tour, some 200 faxes to and from London arrived at or left these offices, nearly 1,000 people throughout Korea were roped in by the BC staff to play their part in the tour, and hundreds of questions were raised and answered. Quite simply, the tour would have been impossible without the on-the-ground organization of BCHQ (with a lot of help from the RAM's very own Alison Galbraith and Lisa Shaw). And, of course, we would literally never have got off the ground but for the generosity of Mr C. K. Cho, President of Korean Air, and also of senior members of staff of British Aerospace, especially Mrs Olive Tregelles.



Taking the applause at Pusan's remarkable Cultural Centre. The dresses for the ladies of the Sinfonia were generously donated by Laura Ashley. Photo by Pilar Fernandez.

Eight concerts in ten days was the whistle-stop itinerary. Tours tend to act as "bonding" agents, and this one was no exception. The camaraderie was evident immediately to those of us who arrived only for the second half of the tour. The performances were splendid (when Lucy Yendole's bow suddenly flew out of her hand at the final concert and crashed to the floor, it was like a scene from Jeremy Beadle's home video show, but she recovered it with the poise of a true professional), the music critic from the *Independent on Sunday*, Michael John White, showed a trick or two in charades on the bus trip back from Pusan, John Georgiadis handled affairs with warmth and charm and by the time the British Ambassador's reception took place on the penultimate evening we were all on a real "high". It was clear that all the right buttons had been pressed – at the musical, educational, public relations and commercial levels – and that the reason for going to Korea in the first place had been fully justified. "Your musicians are the best possible ambassadors", said the Ambassador himself.

What was that reason behind the trip, you may ask? Well, traditionally, most Korean students who go abroad go to America or Germany: the Juilliard, at the last count, had 85 Koreans to our five. We thought it was time to try to redress the balance, to show Korea what the Academy – and London – had to offer, hence the decision to reinforce the orchestral impact with a number of visits by the Principal to the Seoul high schools that feed the universities, and to the universities themselves. Time will tell if we succeeded, but the right start was made.

A small vignette may show something of the

conventions of Korean musical life. The Principal and I were chatting to a charming professor at SNU. When the British first came to Korea many years ago, said the professor, they introduced the game of tennis. All the watching Korean dignitaries were puzzled by their antics. Why did the British rush round and get all hot and bothered? If a little white ball was so important, why didn't they let their servants chase it? The professor used this anecdote to show that a certain rigidity of outlook had always pervaded the Korean approach to life, and thus to culture and education – and music: performers do, academics think. However, under new laws due in 1994, each institution in Korea may at last have much greater freedom to set its own curriculum and to determine its own future. At Seoul National University this will mean less emphasis on academic music studies, more on performance. At a time when the Academy, with its new BMus course in Performance, with King's College, London, is also extending its curriculum – albeit in different ways – this liberalization of Korean music education struck us as a very interesting, complementary move.

So if our Sinfonia visit – the first time the Academy has made such a major tour – has done anything to help the process of bringing the two countries closer together we shall all be delighted. As the Principal said in the tour programme, musicians need to understand the education and culture of other countries. The Sinfonia's tour to Korea may have been one giant step for the Academy, but it was just one small step in the continuing process of international co-operation.

Pilar Fernandez



"No more wrong notes!" John Georgiadis makes a point

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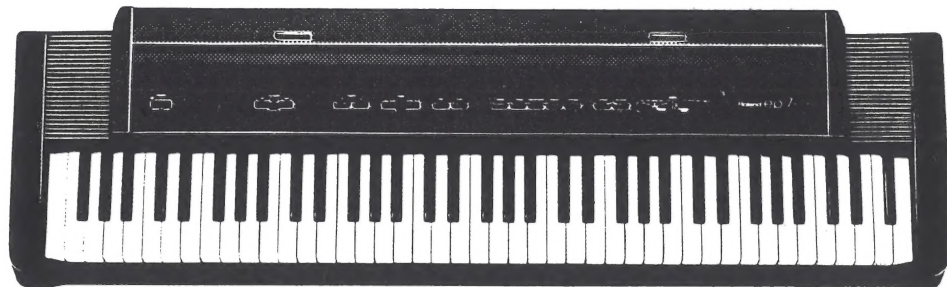
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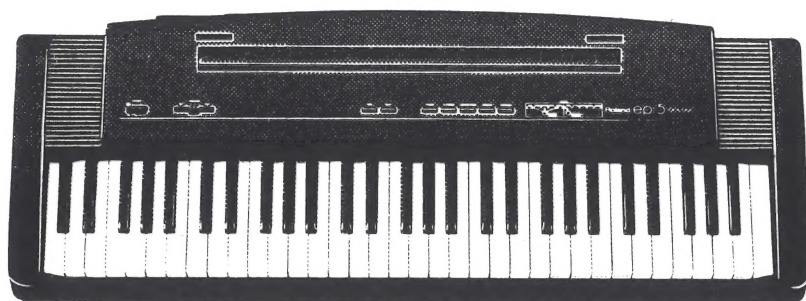
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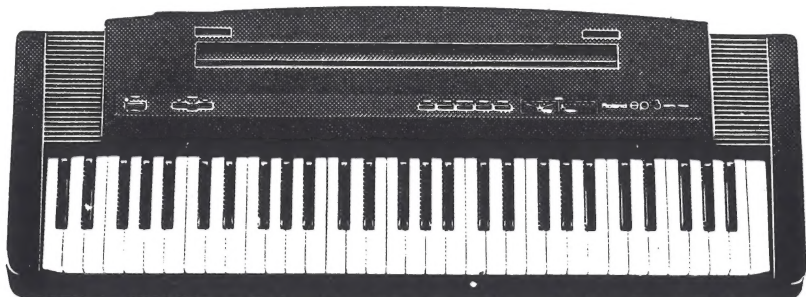
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Play it again, Doc

Few people would relish the prospect of having their appendix removed by a bassoonist. But wait ... Fritz Spiegl offers a guide to the Medical Muse.

It has long been held - probably since Pythagoras - that an aptitude for music goes hand in hand with a mathematical mind. Indeed there are many distinguished mathematicians who excel in music, but my own observations suggest that musical accomplishment is more widespread among doctors than in any other thinking profession. Perhaps Bacon had the right idea:

The ancients did well to conjoin music and medicine, because the office of medicine is but to tune the curious harp of man's body.

That was long before anyone demonstrated any scientific basis for music therapy.

If you require evidence look around you and listen. The country - no, the world - seems to be full of musical doctors. Many people of my generation who listened spellbound to Boyd Neel and the pioneering English chamber orchestra that bore his name were unaware that he was in fact a music-loving doctor. His musical descendant, Jeffrey Tate of the English Chamber Orchestra, also started life as a medical man, as did Giuseppe Sinopoli, conductor of The Philharmonia.

When I was a music student one of my own earliest appearances as a soloist was under the baton of Dr Dolf Polak of King's College Hospital. On that occasion in the 1950s he also guided Alfred Deller through a Bach cantata. I used to play in an amateur orchestra whose bassoon section was manned by three medical scientists - each one a fellow of the Royal Society - led by the Cambridge pathologist William Rushton. University orchestras, although diminishing under the onslaught of discotheques and the general stultification of the Walkman-battered, cloth-eared young, still somehow manage to absorb their usual high proportion of musical doctors. Time and again it has been noticed that children who are subjected to the early discipline of mastering a musical instrument are academically brighter and develop a greater capacity for learning, not least eye and muscle co-ordination.

I sometimes wonder how all these multi-talented doctors find the time. The flautist and conductor (and one-time musical arranger for the King's Singers) Robert Sells happens also to be the past president of the British Transplantation Society: the evening before hosting the 1990 Liverpool meeting of the society he was conducting Tchaikovsky's *Pathétique* in the Philharmonic Hall. When the Royal Liverpool Philharmonic has found itself short of a bassoonist the services are available of the pathologist Dr Robert Connolly, whose other distinctions include important work on the prehistoric Marsh Man. Occasionally he is joined there by his horn-playing brother, David, a distinguished spectroscopist. The list is almost endless and even transcends the ancient East-West divide in music. The consultant

anaesthetist Dr Aly Sadek, with Dr Wafaa El-Sissi, last year took time off to produce the first recording in Arabic, and with an all-Egyptian cast, of Mozart's *Così fan tutte*. (They are translating all Mozart's operas into this very melodious and singable language - though I specially look forward to *Die Entführung* to see how the doctors handle the scene where Belmonte makes alcoholic jokes about the Prophet and gets the Moslem servant Osmin drunk.)

When you next listen to Alexander Borodin's *Prince Igor* remember that he wrote it as a relaxation from his day job as reader at the St Petersburg Medical-Surgical Academy, where he worked on a



"Medicine Jack"

10-year research programme into "the condensation of the aldehydes of valerian, enantol and vinegar". Music is an uncertain profession and the Swedish composer Franz Berwald (1796-1868) was not alone in embarking on several extramusical enterprises, among them a sawmill and an orthopaedic clinic - well, it makes sense, doesn't it?

Henry Harington (1727-1816), after graduating MB and MD in 1762, successfully followed a dual career as physician to the Duke of York and "composer and physician" to the Bath Harmonic Society, for which he composed some 70 works, mostly glees. Another noted English glee composer

was John Wall Callcott. He was intended for a career in surgery, but when witnessing his first operation he felt so faint and terrified that he gave up all thought of further study. Instead he took lessons with Haydn and won prize after prize from the Catch Club. Needless to say some of his catches harked back to medicine. His grandson was the composer Norman O'Neill, a close friend of Delius, who died tragically young, in 1934, from the effects of a comparatively minor traffic accident (near the BBC's Broadcasting House) after inadequate first-aid treatment.

Another medicomusical member of the Catch Club was Dr Francis Hutcheson, born in Dublin in 1721 (MD, Glasgow 1750) and twice president of the Royal College of Physicians. He managed to combine four careers: physician, violinist, professor of chemistry at Trinity College, Dublin and resident



Eighteenth-century doctors make music – on close stool drums, glyster pipe bassoon, and syringe flageolet.

composer for the Catch Club, which awarded him several prizes. He signed some of his earlier catches with a pen name, Francis Ireland. For example:

Mother: Oh Doctor, Oh Doctor, I'm terrify'd out of my wits!

Poor Nancy my Daughter is fall'n into Fits. But you come, Dear Doctor, just in the Nick, etc, etc,

Doctor: The first Step in cases like this to be sure, Is breathing a Vein: I'll engage for a cure If you'll let me but give her a Prick....

In other words, the second oldest medical joke after the glyster.

Even the hymn writer John Wesley found time to produce a manual called Primitive Physic, with various popular treatments for heartburn and other complaints, using liquorice and electricity. By 1830 the book had gone through 36 editions. More surprising still, the name of the patron saint of malingerers himself appears in the annals of music: there exist several sonatas by a Baron von Münchhausen. Though it may have been a confidence trick, of course.

That most common disease, hypochondria, also figures in music: *La Hypochondrie* is the – alas

unexplained – title of a concertante by J. S. Bach's contemporary Jan Dismas Zelenka. It has recently been recorded on a Teldec compact disc.

With so much dual talent it is hardly surprising to learn that at the 1932 meeting of the Canadian Medical Association a Dr Forde McLoughlin conducted his own work, *Influenza, A Tone Poem*. (Could any Canadian reader tell us more about this occasion or procure a copy?) As recently as 1948 Dr Herman M. Parris produced, with the Doctors' Orchestral Society of New York, a 10-movement orchestral suite, *The Hospital*, with movements entitled "Anaesthesia" (*presto*), "A Nurse" (*allegro amabile*), and a "Pre-operation Prayer". Does the event figure in the society's annals?

But there is nothing new. The French viol virtuoso and composer Marin Marais celebrated an "operation for the stone" with his *Lithotomy Sonata* for viola da gamba and harpsichord, which gives a blow by blow musical description of the operation together with a running commentary:

The Patient mounts the Operating Table
He takes fright, and tries to get down again.
His limbs are restrained with silken Cords.
The Incision.
The Blood Flows.
The Cords are untied and the Patient is put to Bed to recover
Dance of Relief and Rejoicing.

The dance of relief and rejoicing was presumably performed by surgeon and staff, not the patient. Samuel Pepys would have loved it, for in 1658 (when Marais was a child) he suffered an operation for the removal of a kidney stone and thereafter celebrated its successful outcome with an annual "stone feast".

Victorian doctors and their patients, pharmacists and patent medicine manufacturers often figured in ballads and music hall songs which, from the mid-nineteenth century, thanks to cheap colour lithography, resulted in a great abundance of delightfully illustrated sheet music. Although sex was still taboo suggestiveness was permitted, and songs about doctors, ailments, cures, remedies and popular health crazes were always popular. They were sometimes issued as barely disguised "commercials" – for example, "Phrenology – a New Song Dictated to the Heads of the Universities, Public Schools and Private Families", "Ipecacuanha", "Morrison's Pills" or "Mrs Winslow's Soothing Syrup", which the young Edward Elgar immortalized in one of his works – a veritable procession of musicomedical social history. Some songs even managed to offer primitive health education with the help of music, like "The Hygeia Waltz" and "The Death of King Dirt – a Domestic Revolution, being a parody on the popular ballad, The Death of Nelson".

Reprinted by permission of the Editor of the *British Medical Journal*.

☐ Fritz Spiegl attended the RAM in the late 1940s. He is a former principal flute of the Royal Liverpool Philharmonic Orchestra, a composer of note (including, with Bridget Fry, of the "Z-Cars" theme) and a well-known broadcaster and journalist.

Recent Recordings Reviewed

With the CD catalogue expanding apace, and not just with Vivaldi and Mozart, Andrew Stewart dips into the bran tub and comes up with a clutch of recordings from the past few months that should provide the answer for those seeking something a little different.

DEBUSSY

Complete Music for Two Pianos
Coombs and Scott, piano duo
Hyperion CDA66468

This disc consists of music originally composed for two pianos and of arrangements of existing orchestral works. By far the most effective works here are *En blanc et noir*, brilliantly performed by Coombs and Scott, a study in exploiting the piano's monochrome sound to the fullest, and the Spanish-flavoured *Lindaraja*. Their tone is consistently full and sufficiently varied in colour to give depth to the well-known *Prelude*, *Dances* and *Trois Nocturnes*, the latter demanding (and receiving) pianistic showmanship of the highest order. Splendid sound and recording definition.

Le Jeu des Pèlerins d'Emmaüs

Ensemble Organum / Pères
Harmonia mundi HMC901347

Marcel Pérès and the Ensemble Organum have done much to explore the repertoire of early medieval polyphony and employ conjectural performance techniques in terms of rhythmic interpretation and harmonic and melodic improvisation. This disc recreates a version of the 11th-century Norman liturgical drama, the Play of the Pilgrims to Emmaus, as it might have been performed at the end of Vespers on Easter Day. Most impressive is the way in which members of the group elaborate the responsorial chants, such as *Haec dies* which precedes the play proper, implying an Arabic influence on the performance of early Medieval chant. Excellent atmospheric recording and fine singing.

LISZT

Hexaméron
Symphonie fantastique
Leslie Howard, piano
Hyperion CDA66433

Liszt's transcription of Berlioz's *Symphonie fantastique* represents a *tour de force*, and Leslie Howard proves more than a match for its pianistic difficulties. Dynamic range is impressively wide throughout this recital and balance, as in the other releases in Howard's complete Liszt series, is excellent. *Hexaméron* is every bit as dramatic as the Berlioz, the work made up of variations on a theme from Bellini's *I Puritani* composed by Liszt, Pixis, Herz, Thalberg, Czerny and Chopin. Magnificent!

TCHAIKOVSKY

Piano Concertos Nos 2 & 3
Mikhail Pletnev, piano
The Philharmonia / Fedoseyev
Virgin Classics VC 7 91202-2

Most people know Tchaikovsky's first piano concerto, or at least its first movement, but the succeeding two have been unjustly neglected. Mikhail Pletnev makes a strong advocate of these works, especially in the dramatic and powerful Second Concerto, matched by equally fine accompaniments from The Philharmonia and Fedoseyev. Balance between pianist and orchestra is sensibly managed so that the soloist is always heard but never over present.

SIBELIUS

Violin Concertos
Hu Kun, violin
RPO / Sir Yehudi Menuhin
Nimbus NI 5277

The chief pleasure of this fine disc is the warmth of Hu Kun's fiddle tone, supported by a strong accompaniment. Although the soloist is prominent in the sound picture, this seldom creates problems of balance, and the positive gain in impact (for example, in the Finale of the Sibelius or the opening of the Khachaturian) makes up for any occasional loss of orchestral detail. The atmospheric Khachaturian concerto lacks the intensity of Sibelius's score, but is no less colourful and is given a dramatic account here.

The Civil War – Its Music and Sounds

Eastman Wind Ensemble, etc/
Fennell
Mercury 432 591-2 (2 CDs)

Although recorded over 30 years ago, the music and remarkable effects on these discs sound as well as the best modern digital recordings. The American Civil War was one of the bloodiest and disturbing ever fought, but throughout its course music was never far from the battlefield, whether in the form of military marches, polkas and mazurkas, patriotic songs or bugle calls. Original instruments, both musical and of war, were used to make this fascinating compilation, including an army issue bugle played at the Battle of Appomattox. Detailed programme notes mark this disc as outstanding in every way.

French Chamber Music

Saint-Saens, Poulenc, Milhaud, Roussel, Françaix, etc
Pascal Rogé, piano and various musicians
Decca 425 861-2

A delightful disc of French *bon-bons*, made the more attractive by the excellent sound and quality of playing. Françaix's comical *L'Heure du berger*, complete with its "Pin-up Girls", was penned shortly after the liberation of Paris in 1944 and is full of energy and life. Other highlights include the Saint-Saens *Caprice on Danish and Russian Airs*, Poulenc's *Elegie* for horn and piano (a strikingly sombre work), and Tansman's *The Witches Dance*. The recording preserves the balance between solo display and good ensemble from Rogé and his colleagues. Chamber music at its best.

HONEGGER

Jeanne d'Arc au bûcher
Soloists; Choeur de Radio France;
Orchestre National de France/
Ozawa
DG 429 412-2

Recorded live in the Basilica of St Denis Cathedral, Paris, Honegger's story of the trial and execution of Joan of Arc represents the composer's conscious attempts to create a serious work of wide popular appeal. "One can, one should", he wrote, "address the average audience without making any concessions, but also without obscurity." The mixture of spoken and sung text, a variety of musical styles ranging from Latin-American dance to Baroque pastiche and orchestral sound effects (including vivid contributions from the ondes martenot and two prepared pianos), make this a most attractive work, in which the balance is admirably struck between surface gloss and musical depth. Highly recommended.

ROSSINI

Overtures
The London Classical Players/
Norrington
EMI "Reflexe" CDC 7 54091-2

Returning to familiar scores with bands of original instruments often leads to surprises. Immediately apparent on Norrington's delightful disc of Rossini curtain raisers is the richness of the orchestral bass and the clarity of the wind. As with other recordings of the LCP made in Studio No. 1, Abbey Road, the balance between the various

Book Review

Performance Practice - Music before 1600

Performance Practice - Music after 1600

Howard Mayer Brown and Stanley Sadie (eds)

£35.00 per volume

Basingstoke & London: Macmillan Press, 1989

These two volumes in the *New Grove Handbooks in Music* series are an important new contribution to the study of performance practice through the ages. The first volume, dealing with the performance of music before 1600, will be of great interest to singers and instrumentalists wishing to perform Medieval and Renaissance music. Contributors include Christopher Page (on Polyphony before 1400), David Hiley (on plainchant), David Fallows (on Secular Polyphony in the fifteenth century) and Howard Mayer Brown, who provides fascinating introductions to the Medieval and Renaissance periods and much detailed information, based on iconographical and other studies, on the instruments available to contemporary performers.

The second volume, dealing with music since 1600, gives, in its 500 pages, such a wealth of information on the performance of music from the early Baroque to Boulez that it would be an invaluable asset to any music student or professional performer. The book is divided into four parts, dealing with the Baroque era, the Classical era, the nineteenth century and the twentieth century, each containing chapters by leading scholars and performers on keyboards, strings, woodwind and brass. Each part begins with an introduction discussing the social context of musical performances, venues and the various sources from which information can be gleaned about performance practice - theoretical writings, journals, diaries and iconographical sources.

A short review cannot begin to do justice to the range of this book and a few examples will have to suffice. For pianists there is a detailed account of the different schools of piano manufacture and of the kind of instruments which Mozart, Beethoven, Schumann, Chopin, etc. would have played. A knowledge of these instruments can and should influence our approach on modern instruments. A problematic passage familiar to all lieder accompanists is the accompaniment to "Ich grolle nicht" in Schumann's *Dichterliebe*, with its accents which so easily obscure even the most resonant voice. As Robert Winter points out, the transparency and rapid decay of any Viennese grand before 1850 would allow the voice to shine through without any need for the pianist to modify the dynamics, as one inevitably has to do on the modern grand.

The chapters on string playing range from Baroque bowing style to a fascinating comparison of the different uses of *portamento* in the slow movement of Elgar's Cello Concerto in three early recordings by W. H. Squire, Beatrice Harrison and Casals. For singers there is particularly helpful information on ornamentation in the Baroque and Classical eras and also in nineteenth-century Italian opera.

These books are equally valuable as a guide to further reading. Each chapter concludes with a substantial bibliography listing other books, articles and doctoral dissertations relevant to the subject. The standard of presentation, including many half-tones and musical examples, is of the usually high standard associated with the Grove name, as is also the level of scholarship throughout. One can only hope that these excellent volumes will soon become available in paperback form and at a more accessible price, as they contain so much that is of lasting value to performers and scholars alike.

Iain Ledingham

sections of the orchestra is well judged, with solo contributions focused but not over prominent. Separation of right and left channels is wide, and there is a feeling of space about the overall sound. Exciting stuff, with especially fine versions of *The Barber of Seville* and *William Tell* Overtures.

HANDEL

La Resurrezione

Argenta, Schlick, Laurens, De

Mey, Mertens

The Amsterdam Baroque

Orchestra/ Koopman

Erato 2292 45617-2 (2 CDs)

Koopman's dramatic approach to Baroque repertoire is at its best in this early work by Handel, an opera in all but name composed for performance on Easter Sunday and Monday 1708. Opera was banned in Rome at this time, but by stealth Handel brings in elements of religious music theatre to his oratorio concerning Christ's resurrection. Barbara Schlick is outstanding as the Angel, shining brightly in her first aria, a striking martial movement which sets the scene for the triumph of the followers of Christ over Lucifer. The choice and disposition of continuo instruments on this disc is remarkably wide, ranging from subtle changes in between organ and harpsichord to the most amazing addition of trombone to reinforce the bass line and conclude Lucifer's most abrasive recitative in the work's First Part. One of the most enjoyable Handel issues for some time.

ELLIOTT CARTER

The Minotaur; Piano Sonata, etc.

DeGaetani; Jacobs; New York

Chamber Symphony/ Schwarz

Elektra Nonesuch 7559 79248-2

For those who were not fortunate enough to attend the Academy's American Composer Festival last year, this disc offers a tantalising and substantial insight into the world of Carter's early scores. Paul Jacobs's interpretation of the Piano Sonata emphasises the work's powerful melodic character and the fleeting metrical contrasts Carter calls for, particularly in the first movement. *The Minotaur*, commissioned for George Balanchine's Ballet Society, is at times reminiscent of Stravinsky's *Orpheus* and is every bit as strong. Superbly played and recorded.

ETHEL SMYTH

Mass in D; The March of the Women

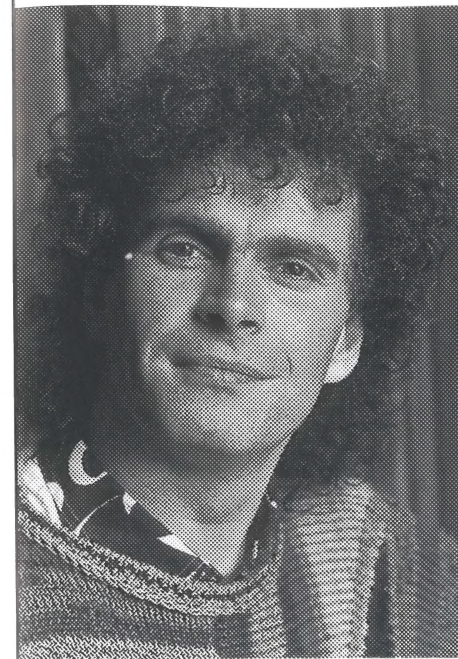
Aria from The Boatswain's Mate

Plymouth Music Series/ Brunelle

Virgin Classics VC 7 91188-2

Definitely not to be missed. Dame Ethel Smyth's Mass has been unfairly neglected, a work blessed by strong melodic invention contrasts of mood. Eiddwen Harry's performance of Mrs Waters' Aria from *The Boatswain's Mate* is expressive without being sentimental; the Mass is performed with terrific energy. Immensely enjoyable.

Do join me — and some friends



SIMON RATTLE

Music Director of the
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